

HEADING FOR HOME: ADAPTIVE REUSE IN THE CIRCLE CITY

A CREATIVE PROJECT

SUBMITTED TO THE GRADUATE SCHOOL

IN PARTIAL FULFILLMENT OF THE REQUIREMENTS

FOR THE DEGREE

MASTER OF ARTS

BY

KAYLA J. EILER

CHRIS FLOOK

BALL STATE UNIVERSITY

MUNCIE, INDIANA

MAY 2014

Heading for Home: Adaptive Reuse in the Circle City

The ideas of recycling, reusing, and repurposing have become trendy practices in the past decade across the United States - particularly amongst Millennials and urban artistic populations (Baum, M., & Christiaanse, K., 2013). These practices are often categorized along with similar trends such as urban farming, composting, and other countless elements of the broader green movement. Whether or not it was intended, my work on this film has led me to believe that these trends have started to create and mold cultural identity for the urban areas they inhabit. Through this creative project, I focused on one site within the city of Indianapolis: the adaptive reuse of Bush Stadium. Bush, once home to the Indianapolis Indians minor league baseball team, has been converted into a 136-unit apartment and loft community, now called Stadium Lofts.

The project begins by examining the cultural and architectural significance the stadium has had on the city of Indianapolis. I will outline the history of the structure, from its life as a ballpark to the cosmetic, structural, and functional changes it has undergone in its transition; and its present contribution as it has taken on a new life.

The conversion of Bush Stadium to Stadium Lofts is the first adaptive reuse of a sporting facility for housing purposes within the United States and only second in the world (Strecker, 2014). Terms such as “adaptive reuse” and “repurposing” are complex and oftentimes improperly used. Adaptive reuse is best defined as: “the process of building conversion so as to accommodate new functional requirements. Since the whole process is shaped within the possibilities of an already architected structure the term adaptive reuse is labeled as ‘rearchitecture’ by Cantacuzino” (Eyüce, 2010).

Repurposing is the idea of adapting a building or structure for a new use - different from the original design purpose. This process however does not necessarily make significant style

changes to the structure (Strecker, 2014).

To comprehensively explore this instance of adaptive reuse, I developed a documentary to use the Bush Stadium site as a case study in the success and implementation of adaptive reuse for large cities.

During the production of this film, I discovered differing opinions on the Stadium Lofts project from various individuals. Certain individuals¹ feel that it is a disservice to the history of the stadium to have adapted it for use as housing. Certain individuals, like anonymous faculty in Ball State's Architecture program, feel that it should have been repaired and offered for use by high schools, colleges, and travel leagues to practice and play. There are others who believe it should have been preserved as a museum for the legacy of baseball in Indianapolis, and still others that believe the site should have been demolished altogether. This creative project will address these three alternative options for the Bush Stadium site and examine the outcomes and possibilities for success of each.

Like many other cities across the Midwest, Indianapolis has experienced rapid economic change in recent decades (Hurdis, 2013). These changes have negatively affected businesses and the structures that house them (Hurdis, 2013). While some areas of the city, such as the and downtown areas have experienced positive growth, other neighborhoods have fallen into decline - neighborhoods such as the ones that surround Stadium Lofts (Hurdis, 2013). No more can a city like Indianapolis rely on the industries that built them, as those industries have greatly changed (Baum, M., & Christiaanse, K., 2013).

The book *City as Loft* (2012) by M. Baum and K. Christiaanse deals primarily with the theory of the movement of adaptive reuse. The buildings of the industrial era present blank

¹I make this claim based on conversations that I have had with the majority of my peers to which I've attempted to explain this project. Few have known what Bush Stadium is at all.

canvases to new thinkers and creators in a city with their open design and abundance of space. Within the city of Indianapolis, a network of small businesses, community development initiatives, government officials, and nonprofits have come together to help mold these available sites. In the case of the Stadium Lofts project, community partners working together included: the office of Mayor Greg Ballard, People for Urban Progress (P.U.P.), Ecolaborative, Indiana Fabrications, and Indy Go (Bricker, 2013).

The primary goal and objective for this creative project is to provide a visual narrative to educate the people of Indiana and the Midwest about the story of Bush Stadium. In doing this, the film aims to address the following question and issue:

With the overwhelming number of historical buildings across the United States - especially those that cannot be restored for original intent - how can these sites be adapted to fulfill a new need for their community?

Personally, I am passionate about sustainable building practices and historic preservation because I believe it is an organic and resourceful way to preserve the history of a culture in a sustainable way. I also believe that every project is successful only when conceptualized to fit the needs and culture of the area. I support the adaptive reuse of Bush Stadium as Stadium Lofts because of the care and craft put into the conceptualizing of the site. John Watson, the architect who came up with the idea, had previously served on the board for Indiana Landmarks and was passionate about preserving as much of the character of the site as possible, because he knew the alternative was imminent demolition.

However, in the crafting of *Heading for Home*, I aim to educate the audience about the positives and negatives of the Stadium Lofts project. I address the alternative options for the site and provide the reasons why those options may not have been as successful. My intention is for

the audience to have a chance to form their own opinion of adaptation.

Later, I will name and describe all subjects interviewed for the sake of the *Heading for Home*, along with their primary reason for being interviewed. I will also detail the elements of production for the documentary, spanning pre-production, production, and post-production.

These will be supplemented with production documents, which can be found in Appendix A-E.

I will also briefly discuss the ethical issues I encountered in deciding on my approach to producing and editing the documentary. Documentaries dealing with subject matter such as this can tend to lean toward a subjective point of view. I will explain my attempt to remain as objective as possible, while still telling the story that I saw as truth within the subject matter.

Previous Creative Projects and Review of Literature

Of the researched materials, no other documentaries about adaptive reuse projects exist, especially ones that pertain to projects in the city of Indianapolis, or even the state of Indiana. In this regard, this project fills a void not previously explored in documentary television. The most similar documentaries concern different subjects in the Green Movement, such as urban farming, historic preservation, neighborhood redevelopment, and urban renewal. Some examples include: *Vanishing Neighborhoods* (2013), *The Fillmore Project* (2001), *The Price of Renewal* (2006), *Voices of Cabrini* (2007), and *The New York Preservation Archive Project* (2011). All of these projects are documentaries or are a part of a larger documentary series that provide insight to demolition and redevelopment in specific parts of a city. However, none address adaptive reuse.

Thorough literature does exist on the topic of adaptive reuse related to planning, historic preservation, and architecture. An excellent example is Baum and Christiaanse's *City as Loft* (2012), which documents nearly 160 different adaptive reuse projects in over 30 cities all over

the world. However, of the reviewed literature, no author explores adaptive reuse efforts in the city of Indianapolis or the state of Indiana. Therefore, this suggests a lack of information available to the public, while providing the primary rationale for this research and documentary.

The Story of Bush Stadium

Erected in 1931, a baseball stadium along 16th Street in Indianapolis, Indiana drew crowds from the surrounding neighborhoods and across the city to cheer on home team, the Indianapolis Indians, as well as Indianapolis' first African American team, the Indianapolis Clowns. The complex was first named Perry Stadium, named for Norm Perry, the club owner who had it built. It was renamed Victory Field in 1942 in honor of the soldiers who lost their lives in World War II. Then in 1967, the ballpark was sold to the city and was renamed for former major league baseball player and Indianapolis native Owen J. "Donie" Bush, who had served as president of the Indians from 1955 to 1969 (Strecker, 2014).

Not only was the ballpark a space in which to play games, it became a cultural relic for baseball fans as it was featured prominently in American cinema. In 1987, it was used as a stand-in for Comiskey Park and Crosley Field during the filming of *Eight Men Out*, a film about the "Black Sox Scandal" (Schumacher, B., 2013). It is also rumored that after admiring the thick ivy growing on the outer walls of the ballpark, the owner of the Chicago Cubs baseball team decided to have the same ivy planted on the outer wall at his own Wrigley Field (Schumacher, M., 2013).

In 1996, the Indians moved to a new facility in downtown Indianapolis, along the White River. This was not initially well-received by fans, as Bush Stadium had held so many memories for players and fans alike, and the common feeling was that the decision was purely about money (M. Schumacher, 2013). Bush Stadium was becoming too small to house the future of the

program. Even though the team had long since been dropped from Major League Baseball and joined the Minor Leagues many years before, the fan-base was expanding rapidly with the population of the city (M. Schumacher, 2013). The administration for the team wanted to provide a more spacious facility that could accommodate both fans and players, while also joining with the city of Indianapolis to make the sport of baseball one that would bring in a larger amount of revenue to the city (Schumacher, M., 2013). The new diamond downtown would bear the name “Victory Field” to pay tribute to the old facility and the history of the team.

Unfortunately this would mean the team’s abandonment of the old stadium. Tony George, president of the Indianapolis Motor Speedway, leased the site in 1997. It was converted into a dirt racetrack for midget auto racing (Lotter, 2013). The original Bush Stadium outfield scoreboard still stands at the site today,² which also bears the name of this dirt track: 16th Street Speedway (Duvall, 2013).

The facility was closed again in 2005 and the Indianapolis Parks Department took control of the property and was zoned as a park. The Indianapolis Parks Department examined the property and the remaining pieces of the grandstands to see what parts of the space were still viable. As is the case with many historic buildings, there was found a significant amount of asbestos and lead paint, which was estimated to cost upwards of \$10 million to remove and renovate (Duvall, 2013). Without an immediate buyer or use for the property lined up, the city again left it to sit vacant instead of pursuing the costly repairs.

Following this discovery, between 2008 and 2011, the city decided to use the site for storage of junk cars traded in as part of the Cash for Clunkers program (Duvall, 2013).

This program, formally known as Car Allowance Rebate System was a \$3 billion U.S. federal scrap program intended to provide incentives for American citizens to purchase new,

² As of early 2013.

fuel-efficient vehicles when trading in less fuel-efficient vehicles. It was marketed, as part of a stimulus program to boost auto sales while increasing fuel-efficiency on the roads, helping the environment and amount citizens would spend on gas annually. Overall, the program was a success due to very high demand from dealerships and car-buyers alike (Bolton, 2009).

However, this meant that space quickly acquired a surplus of unusable vehicles, which the city of Indianapolis decided to dump into the currently unused space within the former Bush Stadium.

The ballpark was added to the National Register of Historic Places on June 26, 1995. It was awarded a place on the register for significance in engineering, architecture, and entertainment/recreation for the local community. The period of significance is regarded as 1931-1945 due to its contribution to the community and because of its bold “art deco” entrance (“National Registry”, 1995).

For over a decade after its closure in 2001, the Landmark stood crumbling and facing demolition. Just weeks before its impending demolition date, the Indianapolis architecture firm Core Redevelopment, stepped forward with a revolutionary plan to save the landmark. The president of the firm, John Watson, had devised this plan a few years prior, when he served on the Indiana Landmarks board, but fellow board members and architects thought his idea was not plausible and would not be well-received by the city (Watson, 2012). However, with demolition impending, these previous skeptics encouraged Watson to pitch his plan to the city in hopes that even if the ballpark could not return to its life as a baseball stadium, it may take on a new life (Watson, 2012).

The Plan

John Watson and his associates at Core Redevelopment devised a plan for an apartment

complex, to be called Stadium Lofts. Because the site is on the National Register for Historic Places, an Indiana Landmark, and it was to be constructed by John Watson who retired from once working for Landmarks, the plan works delicately to preserve as much of the original character of the ballpark as possible.

The art deco entrance became priority, as it was the face of the facility. Art deco generally combines features of the Machine Age with bold geometric shapes and intricate ornamentation. The main entrance of Stadium Lofts represents this style's features well with engraved figures of baseball players during game play and Native American Indian faces (Duvall, 2013). Great care was taken to maintain these outer walls, including the original placement of windows and garage doors. Because the architects who designed the structure did not intend it to be evenly cut up into living units, the construction process has been experimental; each room is unique with slight differences in dimensions, window locations, utility placement, and room design. For example, the bottom floor is composed of mostly large studio apartments containing a garage door that leads to a patio and tall ceilings with windows near the ceiling. This is due to the hope to preserve the original garage doors and the large two-and-a-half story windows, which start three-quarters of the way up the outer walls³.

Overall, the grandstands have been enclosed allowing a hallway to run through the middle of each floor of the building to separate rooms. Large sections of the stadium style⁴ concrete seating structure had to be removed in order to make complete floors. All interior apartments⁵ have a solid glass wall with a sliding door that leads to a small balcony or patio dependent on the level in which the apartment sits, which overlooks the former ball diamond.

³ This decision was made because these large windows allow a great deal of natural light and solar heat, which promise to greatly diminish utility costs.

⁴ In this style of seating, most or all seats are placed higher than the seats immediately in front of them so that the occupants of further-back seats have less of their views blocked by those further forward.

⁵ *Interior* refers to rooms facing the ball diamond, *Exterior* refers to rooms facing the outer parking lots,

Following in line with Watson's goal to maintain as many historic elements as possible, the diamond itself has been preserved: the dirt infield has been paved in a red concrete, the bases have been replaced with large white tile pieces that resemble their respective bases and plates, and the grass has been planted and maintained in the standard layout of a baseball diamond. These interior apartments have been designed this way to emulate suites that would be seen in ballparks today.

Ultimately, John Watson saw real economic and strategic benefits from an apartment complex being built in this area of the city. "Residents at Stadium Lofts will enjoy access to pedestrian paths and trails with convenient access to shopping, restaurants, and downtown. In addition, tenants will be able to walk to the IUPUI campus in less than ten minutes via the pedestrian trail across the White River" (Watson, 2012). The target demographic for renters is young professionals and/or masters and graduate students attending IUPUI's medical campus (Watson, 2012).

Currently, all 136-units are occupied and are entering their second year of leasing. One of the individuals interviewed for the documentary was Geri Strecker, baseball historian and current resident at Stadium Lofts. She spoke in depth about the highlights of living in the structure, particularly the cultural access to the stadium's past and the nearly tangible memories that exist in its walls. However, she also spoke about the lack of development in the surrounding area – for now (Strecker, 2014). The entire 16 Tech redevelopment plan⁶ is still in its early stages, and plans to bring such things as grocery stores, restaurants, and bars already exist (Lotter, 2013).

One aspect of this that already exists is the access to the bike path and the Cultural Trail,

⁶ 16 Tech is the neighborhood redevelopment plan conceptualized by Mayor Greg Ballard's office to create a corridor of economic growth and stability in the area at 16th Street and Indiana Avenue in Indianapolis.

which leads directly into the heart of downtown. During warmer months, this area saw bike and pedestrian traffic frequently, but during the colder months of 2013 and 2014, the distance to downtown and surrounding neighborhoods was not ideal (Strecker, 2014).

The Response from the Public

As mentioned before, there are differing opinions about how the city should have or should be dealing with the Bush Stadium site⁷. The local government feels strongly that this is the best way to establish, build, and maintain a financial community in that area of the city that had fallen into poverty and crime since the Indians left for downtown (Lotter, 2013). However, those with nostalgic memories of the site would rather see it put into a use that pays more respect to what the park once was. I am speculating that there are even more voices within the community that I have not yet been able to hear, such as those in poverty who may have been displaced by the efforts the city is making to clean up this area.

This is one ethical issue that I discovered in speaking informally with many of the construction workers on the site. This area of the city, the near northwest side, has been established as a tech park, called 16 Tech. The introduction to their website states:

This state-of-the-art business park was designed to meet the specific needs of those in life sciences and information technology... Tucked right in the midst of an advanced life sciences community – as well as near a growing number of IT niche firms – 16 Tech is the perfect place to take your ideas, concepts and business to the next level. And with several other well-established industries in Indianapolis, including logistics, advanced manufacturing, motorsports and clean energy, there's a multitude of opportunities to support and advance your company

⁷ I make this claim based on conversations that I have had with the majority of my peers to which I've attempted to explain this project. Few have known what Bush Stadium is at all.

("16 tech: Downtown," 2013).

The tech park aims to build prestige and financial stability in this area of the city to match the growing academic community within IUPUI. One side effect of this plan, however, is that property values and cost of living have increased in the area, which tends to force individuals vested in crime and illegal activity out of the neighborhood. In this respect, this has been a success for the neighborhood and has helped maintain a safer environment for the population. However, this increase in the cost of living has also forced out those living just above or below the poverty line and displaced them into the areas where the crime has also been pushed. This trend has been seen in other cities across the country, as well, to create a somewhat false sense of prosperity within city centers (Sankin, 2012).

In my research, I encountered various people ranging from professors and staff at Ball State, locals in Indianapolis area, to the interview subjects themselves who wish the site had been made into a museum to commemorate the history of the stadium. However, the major issue with this option is that there was no outspoken interest for a museum in the decade during which the stadium sat empty and crumbling (Lotter, 2013). With no evidence that baseball fans of any interest - either from the Indians, the Minor Leagues, the Negro League teams, or even Major League Baseball⁸ - would travel to the near northwest side to see and support the museum, it would be a risky investment for the city to make.

The question really is: "Would there be enough revenue coming in to offset the cost of property taxes, utilities, and all other costs associated with keeping a museum in operation?" Judging by the area of the city and the dwindling interest in the site prior to the Stadium Lofts, the city officials deemed that endeavor not worth pursuing (Lotter, 2013).

The same conclusions had been drawn about reinstating the ballpark for use as a sporting

⁸ Major League Baseball.

facility. Because it had been purchased and converted into a racing track in the early 2000s, but failed, despite its relatively close proximity to the Indianapolis Motor Speedway,⁹ this endeavor also did not appeal to private investors or the city. Likewise, Kuntz Stadium lies directly across the street from Bush Stadium, with existing recreational sports practice facilities (Lotter, 2013).

In the present culture of Indianapolis there has been a trend of recent history being abandoned rapidly for newer technologies (Hurdis, 2013). Adaptive reuse gives the potential to adapt old architectures and crumbling historic sites for new use, while pulling along the stories and culture of an era that built the foundation for the city. It's a very organic way to integrate the old and the new (Bricker, 2013). In speaking with young professionals, graduate students, and recent graduates from IUPUI and Ball State University, I have found them showing interest in living at Stadium Lofts because it is trendy to live in an original and unique place. This gives these historic buildings an appeal to a generation who otherwise may not have noticed them, and it makes them curious to know the history that accompanies it.

This exploration has found this method of adaptive reuse to be ideal for the Bush Stadium project, but this may not be the case for other historic sites across the country. It is dependent on the attitude of the people in the community and the willingness of non-profits, corporations, and the local government to participate in the integration. At the same time, there are downsides to every option when it comes to dealing with abandoned and blighted properties. Even more voices in the debate have not been asked, heard, or informed enough about the situation and all potential outcomes. For the time being this decision seems to be the most viable, have the most potential for success, and have the greatest positive impact on the city as a whole.

Methodology

The idea for this creative project sprung upon me rather unexpectedly. From the past

⁹Approximately 2.4 miles, on the same street, and approximately a 6-minute drive; <http://goo.gl/maps/NASWF>.

documentaries I had created, I knew I wanted to make a film about the history and current life of an Indiana city, in the same realm as the Historic Muncie project that had originally piqued my interest in historic preservation filmmaking. In October of 2012, I heard about the construction efforts to adapt Bush Stadium into apartments.

Before this project, I had very little knowledge of the Indianapolis Indians, and I had no idea that they had a home prior to Victory Field located downtown. However, the nature of this project instantly struck a flame in me and I knew I needed to pursue this story.

The two documentaries dealing with historic preservation that I had directed prior were both part of the Historic Muncie immersion project – an interdepartmental project spanning two years, bringing together students from Architecture, Historic Preservation, Telecommunications, Journalism, English, among others.

The first documentary *Stories and Legends: Historic Preservation in Muncie, Indiana* (2012)¹⁰ explored the history of the city of Muncie, specifically how the historic homes, buildings, and architecture came to be; and then also how historic preservation efforts have succeeded and failed in the city.

The second documentary *Muncie's Stewards: The Rebirth of the Old West End* (2013)¹¹ took a more detailed look at one historic district within the city, and told the stories of three local preservations on their journey to revitalize their neighborhood.

From the start, the nature of the Bush Stadium documentary would have to be different. I was accustomed to working in a small town, in which my faculty advisors could help establish contacts and resources with me. I would have to make these first steps myself and build professional relationships that would have to last longer than one semester. Likewise, I would

¹⁰ www.historicmuncie.org/documentary - "Stories and Legends"

¹¹ www.historicmuncie.org/documentary - "Muncie's Stewards"

not have an established crew on which to rely, having a solid structure for a production timeline, and having the luxury to work in the best shooting seasons for Indiana.

Stories and Legends and *Muncie's Stewards* had also developed a certain style, which I sought to change when telling the story of Bush Stadium. This style existed in both the storytelling method of the plot structure, and the cinematic style of the footage and editing techniques.

The Production Process and Methodology of Documentary Filmmaking

During the spring semester of 2013, my plan was for pre-production to prepare for interviews in the fall of 2013. However, construction was already underway on the site even from before I heard about the project. Time was not on my side to shoot footage of the stadium in its construction phases. I had already missed out on shooting footage of the site as it had lain in its dormant, abandoned state. Effectively, I began making trips to Indianapolis once a month to shoot footage of the site as it progressed through construction.

On my first visit in October of 2012, I toured the site with John Watson, the owner of Core Redevelopment and the architect who conceptualized this entire adaptive reuse project. He was enthusiastic about the creation of a documentary, and we developed a partnership to share resources throughout the production process.

During this initial visit, I brought along a Canon 7D¹² and was able to walk the entire property in a very early stage of construction. Many of the spaces had merely been gutted to prepare for the new build. Mr. Watson took care to point out key details that he intended to preserve in the architecture to remind residents and visitors of the history and legacy of the site. I took photographic notes of all of these details to ensure that I could document how they appeared

¹² Canon brand DSLR (Digital Single Lens Reflex) camera;
http://www.usa.canon.com/cusa/consumer/products/cameras/slr_cameras/eos_7d

during this skeletal phase of rebuild and then how they would transform in their new chapter in life.

This step of pre-production was both a relief and a struggle. This was my first time working with a community partner or client who did not already have a working relationship or established relationship with someone on Ball State's campus. Because of this, Mr. Watson had legitimate reason to ask for explanation on certain verbiage in legal release forms and to inquire about the logistics of grant funding and film distribution if circumstances would lead to that.

In late January and early February of 2011, I began working with Chris Flook¹³ and Barry Umansky¹⁴ to potentially redraft a location release form that Mr. Watson could feel comfortable signing. This is a process that continued into spring of 2014 and was resolved.

The first person that I asked on to the crew was Alina Beteringhe, a fellow graduate student studying Cultural Anthropology. Beteringhe had demonstrated interest in the historic documentaries the department of Telecommunications had been working on because of her interest in cultural anthropology. I brought her on as a co-producer early in Spring 2013. She assisted in establishing contact with potential sources, community partners, interview subjects, etc.

My first day of shooting b-roll¹⁵ within the site was in early January of 2013. I made the trip down with my co-producer, Alina Beteringhe. I spent approximately five or six hours walking the entire space and documenting the work being done, resulting in approximately 11 GB¹⁶ of footage. The two of us took time to speak with construction workers about their thoughts on the project. Many of them had memories of coming to the site as children, or even as

¹³ Faculty Advisor and Committee Chair.

¹⁴ Professor of Telecommunications at Ball State University; Professor of Media Law.

¹⁵ The supplemental or alternative footage intercut with the main shot in an interview or documentary.

¹⁶ Abbreviation for gigabyte, a unit of information equal to one billion (10^9) or, strictly, 2^{30} bytes.

bringing their own children to games before the Indians' move downtown. This feedback caused me to begin sculpting my narrative differently, which I will address later.

After this day of shooting, I began to realize how difficult it would be to co-produce, direct, and shoot this documentary on my own. Though it would take some work, I set out to find someone I could bring on as Director of Photography (DP)¹⁷. Because the project would span into Fall 2013 and wrap Spring 2014, I would need to find a student who would graduate in May 2014 at the earliest.

The first student I brought on to fill this role was Kathie Green in January 2013. The two of us made another trip down to Bush Stadium during that month to shoot additional footage and to get better acquainted with the story and the site as a whole. We shot for approximately six hours this day, ranging from general establishing shots to detailed imagery capturing the decay and crumbling that could still be seen in the old concrete foundation. This day resulted in approximately 5.5 GB of footage shot.

As January came to a close, scheduling conflicts set in. Kathie became almost completely unavailable due to time commitments in other classes and organizations. I also was forced to take a break from shooting in order to ensure that all other elements of pre-production were in order.

Alina Beteringhe had been contacting dozens of people within the city government of Indianapolis, historic preservations at Ball State, and other members of organizations involved with the Stadium Lofts project. At this point we decided it would be in the best interest of the documentary to schedule times to sit down with these contacts to at least gather more information about the history of the site, and historic preservation in Indianapolis as a whole.

Hence, the following interviews were scheduled:

¹⁷ This person is responsible for working with the director to establish an overall tone for the footage to be shot. This includes interview and b-roll. In the case of student work, it is understood that this person also manages the technical equipment and operates the camera(s).

- **Michael Bricker**, Executive Director of People for Urban Progress: February 22, 2013.
People for Urban Progress is the nonprofit that took possession of the majority of the plastic seats that once filled the stadium. Bricker was interviewed to share his philosophy on repurposing, recycling, adaptive reuse, and culture, and how they all tie into the city of Indianapolis.
- **Frank Hurdis**, Graduate Director, Historic Preservation, Ball State University: February 25, 2013. Hurdis was interviewed to provide his perspective on the Indianapolis from the sense of historic preservation. He served on the board of Indiana Landmarks when Bush Stadium was originally placed on the National Register for Historic Places. He was able to offer his views on how historic preservation, especially in the case of Bush Stadium, can be economically and culturally sensible.
- **Marc Lotter**, Communications Director for Mayor Greg Ballard: March 5, 2013. Mayor Greg Ballard was in office when the decision was made to adapt the site into apartments. The entire project involving 16 Tech is part of his economic and neighborhood redevelopment plan for that corridor into downtown. Lotter spoke on his behalf.
- **David Duvall**, Historical Architect, Indiana Division of Historic Preservation and Archaeology: March 05, 2013. Duvall was interviewed to provide background information on the entire process of historic preservation tax credits and logistics of that nature. While his interview did not make it into the final cut, his views were taken into consideration, as he was not entirely supportive of the adaptive reuse of Bush Stadium, claiming that it lost all character of the original structure.
- **Max Schumacher**, President and Chairman of the Board, Indianapolis Indians: April 05, 2013. M. Schumacher was interviewed because of his long-standing legacy with the

Indians, spanning back into the 1940s. He saw the team through Bush Stadium, even back when it was called Victory Field, and has remained with the team into their new home downtown. He was able to offer sincere memories of times in the old stadium, and was able to give information about how baseball fits into the larger culture of Indianapolis.

- **Bruce Schumacher**, Vice President Indianapolis Indians: April 05, 2013. B. Schumacher was raised around the stadium, as his father was the ticket manager among other roles throughout his childhood and into adulthood. He was able to offer that perspective of growing up there, seeing it fall into decay, and then watching it rise back up into a new chapter of life.

As correspondence continued before the first interview date, Beteringhe and I decided it would be best to record these interviews. Whether or not the footage would be used in the final cut of the documentary, it would be beneficial to reference back to information in the interviews and further our research.

Because Beteringhe and I were the only members of the crew at this point in the production process, I was forced to recruit on a day-by-day basis from the pool of production students within the Telecommunications department with whom I felt comfortable working.

For the first interview – with Michael Bricker – I was able to recruit a fellow graduate student, Robbie Mehling. We had a history of working together through the Historic Muncie project. I was able to quickly communicate the vision I had in mind for the interview, resulting in a stellar shot from both camera angles. Prior to the interview, People for Urban Progress held an auction for the selling of hundreds of the plastic stadium seats from inside Bush Stadium. We took advantage of this time and were able to work together to shoot approximately 16GB of b-

roll footage. Due to Mehling's involvement in his own Creative Project, he was not able to consistently assist. I ran audio for this interview.

For the second interview – with Frank Hurdis – I was able to recruit Adrian Blackwell and Hobie Crase, two other Historic Muncie veterans and seniors in the Telecommunications department. The interview took place in the Architecture building on campus at Ball State University. Blackwell served as camera operator, but also set up the shot, directing lighting and composition. In this way, he served as DP for this shoot and the two following shoots. Hobie Crase ran audio.

The third and fourth interviews took place on the same day in Indianapolis: one at City Hall with Marc Lotter, and one with David Duvall at the Indianapolis DNR Office. These interviews occurred over Spring Break so recruiting was more difficult. Adrian Blackwell served as DP for both and I ran audio.

The fifth interview was a joint interview with Max and Bruce Schumacher, father and son who serve as the president and vice president of the Indianapolis Indians, respectively. Because this interview was of high priority and would be complicated because of the multiple camera angles needed to capture everything¹⁸, I required a larger crew. For this shoot, I was able to recruit the following crew members:

- 1) Robbie Mehling – Gaffer¹⁹
- 2) Nick Freda – Camera Operator²⁰
- 3) Christopher Flook – Production Assistant
- 4) Cassandra Eiler – Production Assistant

¹⁸ Generally, I prefer to use two cameras: one for a close up shot of the subject and one for a wider establishing shot. For a joint interview, I would need one camera for each close up, plus one for the wide shot.

¹⁹ A gaffer is the head electrician responsible for lighting.

²⁰ Nick Freda was also able to supply the third 5D Mark III we needed for the additional angle.

5) Zachary Harrison – Production Assistant

6) Olivia Bodi – Field Audio²¹

This shoot did not have a particular DP, instead Mehling, Freda, Flook, and myself worked together to establish the best lighting set up and shot composition. This interview took place inside the Presidential Box seats overlooking Victory Field.

This shoot concluded production for the 2012-2013 academic year and the documentary went into a brief hiatus over the summer of 2013. It was during this time that sifted through the existing interviews and began more research into the remaining information I needed to flesh out the story.

During the interview with the Schumachers, Bruce suggested that I get in touch with former Indians “local legend” Razor Shines for a perspective of Indianapolis and Bush Stadium during his time there. Similarly, I developed communication with a man, Carl Meditch who grew up a few miles from Bush Stadium, and who had compelling memories of the baseball culture during that time. Meditch then recommended a man who had played for the Indians in the early 1950s, Joe Macko. All three of these men happened to live in relatively close proximity in Texas: Razor Shines currently resides in Austin, while Meditch and Macko both reside in Arlington.

At the beginning of the summer of 2013, I began to research a project initiative offered to Ball State students through Muncie’s PBS station, WIPB-TV. This initiative seeks to fund student video endeavors up to \$10,000.

The first few months of Fall 2013, I worked to develop a strong grant proposal, primarily in order to fund travel to Texas for these three interviews. It was at this point, I saw a desperate need to develop a strong and consistent crew to:

²¹ Audio recordings that occur outside of a studio, in this case, the audio recorded during the interviews

- 1) be able to receive the funding from WIPB, and
- 2) to ensure a successful trip to shoot these interviews.

It was also during this time that my co-producer, Alina Beteringhe, became unable to continue work on the project due to her own graduate thesis responsibilities.

With the help of the Telecommunications department, I was able to establish this project as a sort of Independent Study for undergraduate students looking to gain experience working on a longer-form documentary. Through a series of interviews, I was finally able to establish a concrete crew which would remain for the remainder of the project:

Director of Photography – John Kiefer, senior

Gaffer – Andrew Bultemeier²², senior

Field and Post Audio²³ – Jennifer Farrington, sophomore

Production Assistant²⁴ – Nathan Wilson, junior

In October of 2013, I submitted my proposal for the WIPB project initiative²⁵. In November, I received the funding and began scheduling the interviews for Texas, which would occur in early January 2014. Per WIPB's project initiative, my project was assigned a producer from WIPB to serve as a mentor. The producer assigned to me was Keith Huffman, however he was unavailable to travel with us to Texas, so a second producer was assigned for the trip – Ben Yonker.

We flew into Dallas/Fort Worth on January 2, 2014. On January 3 and 4, we conducted interviews with Joe Macko and Carl Meditch at the Texas Rangers Stadium in Arlington. We

²² Bultemeier later earned editor credit through significant assistance in post production.

²³ All post production audio, including music selection and final audio mix

²⁴ Role is to assist anyone on set with their responsibilities. Wilson ended up serving as Grip (assistant to Gaffer), AC (Assistant Camera, responsible for building camera rigs and lens changes), Camera Operator, editor, and he even directed some b-roll sequences

²⁵ Appendix D

were also able to shoot b-roll of the facility, including their museum. The afternoon of January 4, we drove to Austin, Texas, and the following afternoon we interviewed Razor Shines in his home. All interviews were enlightening and began to thoroughly fill out the narrative in a new way, providing a more personal and nostalgic story for Bush Stadium.

January, February, and March of 2014 proved to be the most challenging months of shooting, specifically because of terrible winter weather. Multiple winter storms, frigid temperatures, and lingering snow brought production to a halt. At this point, the b-roll I had left to shoot was the finished product of Stadium Lofts, which cinematically would be best shot with lush and green landscaping. Due to the weather, it was impossible to shoot any exterior footage at least until all snow had melted, which finally occurred after March 20.

In the meantime, we were able to shoot extensive footage of the interiors of the stadium, resulting in perfect match cuts²⁶ of shots I had shot over a year before when walking through with John Watson. We were also able to shoot footage of other areas of Indianapolis to show the culture of the city, in such areas as Old Northside, Fountain Square, and the Circle Monument.

With the remaining rental funds in the budget, we were able to take a small plane, piloted by Ben Yonker²⁷ from WIPB, above the city and shoot footage of Stadium Lofts from the sky. This allowed for an interesting perspective of the surrounding area, and also invaluable spots of the Indianapolis downtown skyline, the Indianapolis Motor Speedway, Lucas Oil Stadium, the new Victory Field, and Bankers Life Fieldhouse; all important facets of current downtown culture.

I was also able to use this time to find all necessary photos and archival drawings of the stadium during its former uses. These photos came from the Indianapolis Historical Society and

²⁶ Shots with identical framing that can be edited together (usually with a fade or dissolve transition between) to show the change of the subject over time

²⁷ Previously mentioned as producer from WIPB who served as mentor on the trip to Texas.

the leasing office at Stadium Lofts, while the archival drawings came from the Archives with the College of Architecture and Planning at Ball State University. I was also able to research photographers who had visited the site in its years of abandonment. I contacted two such photographers: Kris Arnold, a Hoosier currently residing in Ft. Worth, TX; and Ronnie Salerno, Cincinnati native. I was able to secure the distribution rights to these photos.

The last interview that was shot for this documentary was with baseball historian and Ball State English professor, GERALYN STRECKER. Her interview provided the final thread to tie the rest of the narrative together; she was able to give a succinct timeline of the stadium's life, while touching on the importance of sustainability and adaptive reuse. She was first on the waiting list to move into Stadium Lofts and currently lives in an apartment behind home plate. The interview was conducted inside her residence.

Strecker also provided me with information about b-roll footage that was shot of the stadium in 2011 for a documentary with the Virginia Ball Center²⁸. This footage beautifully demonstrates the terrible and heartbreaking shape the stadium had fallen into between 2005 and 2011. In working with the VBC and the videographers who originally shot the footage, I was able to secure those rights as well.

On March 21, the crew travelled to Stadium Lofts for the last day of filming, in order to pick up the final exterior shots of the stadium after the snow had melted. We were able to achieve the final match cuts we needed to complete production.

Post-production began in mid-January. I developed a careful filing system to organize all footage and assets. The primary editing system is Adobe Premiere Pro CS6. However, audio was edited in Avid's Pro Tools, and coloring was done in Da Vinci Resolve. I served as editor, but had significant assistance from Andrew Bultemeier and Nathan Wilson.

²⁸ Virginia Ball Center for Creative Inquiry (VBC) is an immersive learning opportunity at Ball State University.

In the first stages of post-production, I sorted through all interview footage and cut down each one to be only significant sound bytes²⁹. Bultemeier and Wilson then sorted through these clips and began grouping them by category of subject addressed in each. At the end of this stage, I began piecing together the narrative.

After a solid narrative had been cut together and trimmed down, Bultemeier and I sorted through all takes of b-roll and trim all available clips, sorting them into individual sequences by subject of the footage. Finally, the two of us worked together to drop in all remaining b-roll footage and trim up the narrative.

Equipment

The camera used for all interviews on this project was the EOS 5D Mark III³⁰. On most days of shooting, two 5D Mark III's were used to provide a secondary angle for the interview footage.

The lenses used ranged from Canon EF³¹ 17-40mm³²; Canon EF L-Series³³ 24-105mm³⁴, 70-300mm³⁵; Nikon 70-210mm³⁶; Zeiss Planar T 20mm, 50mm, 85mm³⁷; Zeiss CP .2 18mm, 50mm, 85mm³⁸.

The audio gear used to record all field audio was the Zoom H4N recorder³⁹, Rode Boom

²⁹ A significant clip of audio and/or video from a particular interview or recording.

³⁰ http://www.usa.canon.com/cusa/consumer/products/cameras/slr_cameras/eos_5d_mark_iii

³¹ Denotes the type of mount by which the lens attaches to a camera. EF is the primary lens mount for Canon cameras.

³² http://www.usa.canon.com/cusa/consumer/products/cameras/ef_lens_lineup/ef_17_40mm_f_4l_usm

³³ Denotes the type of glass used inside the lens; L-Series is Canon's professional photography lens with UD (ultra low dispersion) lens elements.

³⁴ http://www.usa.canon.com/cusa/consumer/products/cameras/ef_lens_lineup/ef_24_105mm_f_4l_is_usm

³⁵ Denotes the focal length of the lens.

³⁶ <http://www.mir.com.my/rb/photography/companies/nikon/nikkoresources/AFNikkor/AF70210mm/index1.htm>

³⁷ http://lenses.zeiss.com/camera-lenses/en_us/cine_lenses/slr/slr_lenses.html

³⁸ http://lenses.zeiss.com/camera-lenses/en_us/cine_lenses/compact_lenses/compact_prime_lenses.html

³⁹ <http://www.zoom.co.jp/english/products/h4n/>

Mic⁴⁰, a lavalier mic⁴¹, and Sony MDR-7605 Studio headphones⁴².

For b-roll footage, cameras included the 5D Mark III; Sony F3⁴³; GoPro Hero3 Silver Edition⁴⁴; GoPro Hero3 Black Edition⁴⁵; Sony FS700⁴⁶. Lenses used included Canon EF 17-40mm; Canon EF L-Series 24-105mm, 70-300mm; Nikon 70-201mm; Zeiss Planar T 21mm, 35mm, 50mm, and 85mm; Zeiss CP .2 18mm, 50mm, 85mm; Sony PL Mount⁴⁷ 20mm; Canon EF 90mm⁴⁸ tilt shift⁴⁹.

The 5D Mark III was the primary camera used throughout the project. This was due to a variety of factors:

- 1) the availability of this particular camera in the Ball State University Teleplex Equipment Checkout;
- 2) its size, weight, and overall versatility;
- 3) The size of the sensor more closely resembles the size of traditional 35mm film;
- 4) Sensor size paired with the way by which it captures light is beneficial for skin tones and touches upon the cinematic look to which viewers have become accustomed.

Ethics

The nature of documentary filmmaking is that the story can never be truly void of an agenda. While the story may be rooted and structured from non-fictional events and the lives of

⁴⁰ http://www.bhphotovideo.com/c/product/481528REG/Rode_NTG_2_Condenser_Shotgun_Microphone.html

⁴¹ The incredibly compact microphones that get attached to a person's clothing in order to pick up their speaking voice are called "lavalier" microphones. They're also referred to as "lapel" microphones

⁴² <http://pro.sony.com/bbcs/ssr/product-MDR7506/>

⁴³ <http://pro.sony.com/bbcs/ssr/show-highend/resource.solutions.bbcsccms-assets-show-highend-pmwf3.shtml>

⁴⁴ <http://gopro.com/cameras/hd-hero3-silver-edition>

⁴⁵ <http://gopro.com/cameras/hd-hero3-black-edition>

⁴⁶ <http://pro.sony.com/bbcs/ssr/product-NEXFS700UK/>

⁴⁷ Denotes the type of mount by which the lens attaches to a camera. PL is the primary lens mount for the Sony F3 camera.

⁴⁸ http://www.usa.canon.com/cusa/consumer/products/cameras/ef_lens_lineup/ts_e_90mm_f_2_8

⁴⁹ Denotes the ability of the lens to create the focal point across a particular plane instead of at a central point. It utilizes a tilt mechanism within to achieve selective focus.

real people, the creation of a narrative and even the presence of the camera change how the story will be recorded and presented in its final form (Rotha, 1963).

Harold Revol, a film critic in the 1920s said of the modernist documentary movement “...[the] mission of documentary was to show man’s relationship with the world around him” (Rotha, 1963). This means that the story will always be shaped and distorted by the lens through which the director or creator sees it. With this in mind, storytellers must decide if this fact will be taken into consideration in the creation of their story, or if they will take full advantage of it, and tell the story strictly as they see it.

My approach to telling the story of Bush Stadium was to remain as objective as possible. As I discussed above, the goal of this project is to answer the following question:

With the overwhelming number of historical buildings across the United States - especially those that cannot be restored for original intent - how can these sites be adapted to fulfill a new need for their community?

I also established that I am passionate about the preservation and adaptation of historic structures and sites. My aim is to educate the people of Indiana, the Midwest, and the United States about the Stadium Lofts projects, and to show a possibly solution for historic demolition. However, I knew that I needed to listen to all perspectives of the story and take those into consideration when constructing the narrative. I wanted to create a compelling case for the adaptive reuse of Bush Stadium, one that might shed a light on the difficulties or impossibilities associated with the other options for the site.

As I mentioned previously, the differing attitudes about the adaptive reuse of the stadium caused me to consider these points of view when crafting the narrative for the documentary. Prior to hearing the reasons for these opposing opinions, I couldn’t see why anyone would be in

opposition. However, I was failing to take into consideration the strong memories of family and tradition that this place had come to house for so many people. While it would have been difficult for people such as these to see their beloved stadium fall into ruin and abandonment, the emotions solicited in seeing it pulled apart and forced into a new chapter of life could be even harder. I was glad to have these opinions thrust on me and not always in polite conversations, because they forced me to look at the project as a whole, and really dig deep into the pros and cons for the Stadium Lofts project.

These conversations helped me to structure the questions that I would ask in the following interviews. A key question I began to ask dealt with the likelihood of the site maintaining life if it were to be renovated, either for original intent or as a museum. The most fruitful responses came from Marc Lotter⁵⁰.

Strecker also offered information about the size, intricacies, and cost of the site. In order to renovate the stadium, the capital required up front could only be afforded by a business endeavor that would be able to make that money back. Because of this, the idea of renovating it for use as a sports facility for high school and college sports teams would not be viable (Strecker, 2014).

Strecker also spoke about the aspects of the completed Stadium Lofts that are not yet perfected. These ranged from the heating and cooling regulations of the structure, the historic aspects of the building that could not be preserved, and the lack of amenities in the surrounding neighborhood (Strecker, 2014).

It was a conscious decision of mine to include this information in the final cut of the documentary, time permitting, simply to provide a different perspective, and to avoid the overall tone of the project to be overly positive. Because it is my aim to educate the community and

⁵⁰ See the section titled “The Response” for details.

raise support for project like this in the city of Indianapolis, I felt it would be most beneficial to be as objective as possible in telling the story.

Conclusion

Overall, I feel that the documentary achieved exactly what I had hoped and intended. It tells the story of a relic of Indianapolis history, one that many Millennials living in and around the city know little to nothing about⁵¹. I was able to answer the core question for the project: “how can these sites be adapted to fulfill a new need for their community?” The adaptive reuse of Bush Stadium is a viable solution to the issue of abandonment, demolition, and blight within urban centers, at least in the case of Indianapolis, Indiana. The variables that exist in other cities and cultures are too broad and diverse to be blanketed with the claim that adaptive reuse will always be the most viable option.

As discussed in the methodology and production process, the greatest limitations for this project were the lack of consistent crew members throughout the majority of production. The changing of directors of photography caused me to have to make most of the aesthetic decisions and regard the directors of photography more as camera operators. I also ended up being spread thinly across all the key roles: producer, director, director of photography, and editor. With more time and a more consistent crew, I feel I would have been able to achieve more with this project. This would include finding more interview subjects to provide more perspectives and being able to shoot more dynamic, appropriate, and meaningful b-roll.

With these limitations in mind, a future creative project I would recommend finding an adaptive reuse or neighborhood development project that is still in the early planning stages. This would allow the producer, director, and director of photography the appropriate time to plan out

⁵¹ I make this claim based on conversations that I have had with the majority of my peers to which I’ve attempted to explain this project. Few have known what Bush Stadium is at all.

the narrative and capture the footage necessary to tell the entire story. This project could be set up strictly as an immersive learning experience for undergraduate students in order to establish consistent crewmembers and provide these students with opportunities to work with the graduate student.

My hope is that projects like these will continue to develop and succeed in Indianapolis, and help to establish, grow, and maintain a culture for the next generation that occupies the spaces. It has been my experience growing up on the East side of the city⁵² that Indianapolis hasn't had a strong or outspoken cultural identity. From this research, I have found that adaptive reuse projects have to potential to change that.

⁵² McCordsville, Indiana in Hancock County; approximately 16 miles from downtown.

References

- 16 tech: Downtown technology district.* (2013). Retrieved from <http://www.16techindy.com/>
- Baum, M., & Christiaanse, K. (2013). *City as loft: Adaptive reuse as a resource for sustainable urban development.*
- Bolton, E. (2009, August 26). *Cash for clunkers wraps up with nearly 700,000 car sales and increased fuel efficiency, u.s. transportation secretary lahood declares program "wildly successful"*. Retrieved from <http://www.nhtsa.gov/About+NHTSA/Press+Releases/2009/Cash+for+Clunkers+Wraps+up+with+Nearly+700,000+car+sales+and+increased+fuel+efficiency,+U.S.+Transportation+Secretary+LaHood+declares+program+%E2%80%9Cwildly+successful%E2%80%9D>
- Bricker, M. (2013, February 22). Interview by K. Eiler and A. Beteringhe.
- Duvall, D. (2013, March 05). Interview by K. Eiler and A. Beteringhe.
- Edmonds, R. (1978). *About documentary: Anthropology on film.* Pflaum Publishing.
- Eyuce, O. (2010). Design education for adaptive reuse. *Arch Net IJAR*, 4(2-3), 419-428.
Retrieved from www.academia.edu/2317467/Design_Education_for_Adaptive_Reuse.
- Hurdis, F. (2013, February 25). Interview by K. Eiler and A. Beteringhe.
- Lotter, M. (2013, March 05). Interview by K. Eiler and A. Beteringhe.
- Macko, J. (2014, January 03). Interview by K. Eiler.
- Mallery, S. (n.d.). *Guide to lavalier microphones.* Retrieved from <http://www.bhphotovideo.com/find/newsLetter/Lavalier-Microphones.jsp>
- Meditch, C. (2014, January 04). Interview by K. Eiler.

- Rotha, P. (1963). *Documentary film: The use of the film medium to interpret creatively and in social terms the life of the people as it exists in reality*. (3 ed.). Hastings House.
- Sankin, A. (2012, September 05). Bay area poverty: Poor pushed from san francisco to suburbs. *Huffington Post*. Retrieved from http://www.huffingtonpost.com/2012/09/05/bay-area-poverty_n_1855189.html
- Schumacher, B. (2013, April 05). Interview by K. Eiler and A. Beteringhe.
- Schumacher, M. (2013, April 05). Interview by K. Eiler and A. Beteringhe.
- Shines, Razor. 2014, January 05). Interview by K. Eiler.
- Spottiswoode, R. (1966), *Film and its techniques*. U. Cal Press.
- Strecker, G. (2014, March 04) Interview by K. Eiler.
- Watson, J. (2012, October 12). Interview by K. J. Eiler.

Appendix A – Preliminary Script (Does not reflect final edit)**BUSH STADIUM DOCUMENTARY****INTRODUCTION:****TITLES (SCRIPTED):**

Bush Stadium background

**INDIANAPOLIS STRUGGLING WITH
USAGE OF BUILDINGS****BUSH STADIUM AS BLIGHT****OPTIONS FOR BUSH STADIUM**

HISTORY OF BUSH STADIUM:**ORIGIN & ORIGINAL NAME****CLAIMS TO FAME****PERSONAL MEMORIES; COMMUNITY
IMPACT****VISUAL**

Scripted Titles on screen

Interview: Frank Hurdis, Michael Bricker

B-Roll: blight in downtown, surrounding neighborhoods; abandoned buildings; time lapse

Interview: Marc Lotter, Schumachers, Dave Duval, Geri Strecker

B-Roll: Pre-construction footage (from VBC)

Interview: Geri Strecker, Marc Lotter, Dave Duval, Frank Hurdis

B-Roll: Pre-construction footage (from VBC)

VISUAL

Interview: Geri Strecker, John Watson
B-Roll: Images from Indianapolis Public Library, Indianapolis Historical Society, BSU CAP Drawings and Archives

Interview: Geri Strecker, Marc Lotter, Schumachers
B-Roll: Images from Indianapolis Public Library, Indianapolis Historical Society, BSU CAP Drawings and Archives

Interview: Carl Meditch, Joe Macko, Razor Shines, Marc Lotter, Schumachers
B-Roll: Images from Indianapolis Public Library, Indianapolis Historical Society, BSU CAP Drawings and Archives; Images from Geri Strecker, Carl Meditch, Schumachers

DECLINE OF THE STADIUM:

INDIANS MOVE TO DOWNTOWN;
WHY?

USES AFTER ABANDONMENT

FACING DEMOLITION

PERSONAL MEMORIES – IN
DEMOLITION PHASE

REPURPOSING:

CORE REDEVELOPMENT'S PLAN FOR
REPURPOSING

PEOPLE FOR URBAN PROGRESS'
ACQUISITION OF SEATS

CURRENT LIFE IN STADIUM LOFTS

VISUAL

Interview: Schumachers, Geri Strecker
B-Roll: Pre-construction footage (from VBC); Images from Indianapolis Public Library, Indianapolis Historical Society

Interview: Geri Strecker, Marc Lotter
B-Roll: Images from Indianapolis Public Library, Indianapolis Historical Society

Interview: Geri Strecker, Frank Hurdis, John Watson
B-Roll: Images from Indianapolis Public Library, Indianapolis Historical Society

Interview: Carl Meditch, Marc Lotter, Schumachers, Geri Strecker
B-Roll: Pre-Construction footage (from VBC)

VISUAL

Interview: John Watson
B-Roll: Construction footage, architectural drawings from Core Redevelopment

Interview: Michael Bricker
B-Roll: Seat sale footage; Seats around the city; Time lapse

Interview: Geri Strecker (as a fan, as a tenant)
B-Roll: Current footage of the stadium – INT & EXT; Time lapse

Appendix B2 – Production Calendars 2014**March 2014**

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
						1
						Shoot Fountain Square
2	3	4	5	6	7	8
Geri Strecker Interview Cancelled due to weather	ALL: Class 1-3 BULT: Sports Link 6:30PM	Interview Geri Strecker	ALL: Class 1-3	JK: Classes 11-3:15 NW: Classes 9:30-3:15 BULT: Classes 12:30-3:15 JF: Classes	Shoot Archives	SPRING BREAK
9	10	11	12	13	14	15
SPRING BREAK	SPRING BREAK	SPRING BREAK	SPRING BREAK	SPRING BREAK	SPRING BREAK	Shoot Aerial Footage
16	17	18	19	20	21	22
SPRING BREAK	ALL: Class 1-3 BULT: Sports Link 6:30PM	JK: Classes 11-3:15 NW: Classes 9:30-3:15 BULT: Classes 12:30-3:15 JF: Classes	Shoot Archives	JK: Classes 11-3:15 NW: Classes 9:30-3:15 BULT: Classes 12:30-3:15 JF: Classes		
23	24	25	26	27	28	29
	ALL: Class 1-3 BULT: Sports Link 6:30PM	JK: Classes 11-3:15 NW: Classes 9:30-3:15 BULT: Classes 12:30-3:15 JF: Classes	ALL: Class 1-3	JK: Classes 11-3:15 NW: Classes 9:30-3:15 BULT: Classes 12:30-3:15 JF: Classes		
30	31	Notes:				
	ALL: Class 1-3 BULT: Sports Link 6:30PM	Important Dates: Spring Break 8-16				

Appendix C – Production Schedule 02/26-03/07

BUSH STADIUM DOC		Shooting Schedule: 02/26/14	Wednesday
		Location: INT Stadium Lofts; 1501 W. 16th Street Indianapolis	
TIME	TASK	Objectives:	
8:00	Meet at loading dock	Match shots INT --	
8:30	Load gear	1) INT entrance	
9:00	Depart loading dock	2) INT entrance from second level	
9:30	Travel	3) INT stairs between levels	
10:00	Arrive Stadium Lofts	4) INT grandstands left hallway	
10:30	Build gear (set up time lapse cameras)	Time lapses --	
11:00	Begin rolling INT	1) INT hallway	
11:30		2) EXT reflection on left field glass	
12:00		Crew:	
12:30		K. Eiler	
13:00		J. Kiefer	
13:30		A. Bultemeier	
14:00		N. Wilson	
14:30		Gear:	
15:00		5D Mark iii x2	
15:30		Cineslider	
16:00	Jenn departs for Muncie?	Sony F3 -- time lapse	
16:30		PL and EF lenses	
17:00		Go Pro -- time lapse	
17:30			
18:00			
18:30	Sunset 6:33PM		
19:00	Remaining crew departs for Muncie		
19:30	Travel		
20:00	Arrive Muncie -- unload gear to LB 276		
20:30			
21:00			
21:30			
22:00			
22:30			
23:00			
23:30			

Appendix C2 – Production Schedule 02/26-03/07

BUSH STADIUM DOC		Shooting Schedule: 02/28/14	Friday
		Location: EXT PUPstops; Mass Ave; Indy Circle; Old Northside	
TIME	TASK	Objectives:	
8:00		1) General B-roll historic buildings	
8:30		2) Street art; culture pieces	
9:00		3) Ecclectic architecture	
9:30		4) Clock in Old Northside	
10:00		Time Lapses --	
10:30		1) Clock in Old Northside	
11:00		2) Indy Circle (rush hour/office lights)	
11:30		3) PUP Stops	
12:00		Crew:	
12:30	Meet at Teleplex; load gear; Drop excess in LB 276	K. Eiler K. Green	
13:00	Depart Muncie	J. Kiefer	
13:30	Travel	A. Bultemeier	
14:00	Arrive Mass Ave	N. Wilson	
14:30	Arrive Stadium Lofts		
15:00	Build gear (set up time lapse cameras)	Gear:	
15:30	Begin rolling INT	5D Mark iii x2	
16:00	Jenn departs for Muncie?	Cineslider	
16:30		Sony F3 -- time lapse	
17:00		PL and EF lenses	
17:30		Go Pro -- time lapse	
18:00		Laptop/Hard drive	
18:30	Sunset 6:36PM		
19:00	Remaining crew departs for Muncie		
19:30	Travel		
20:00	Load gear in LB 276		
20:30			
21:00			
21:30			
22:00			
22:30			
23:00			
23:30			

Appendix C3 – Production Schedule 02/26-03/07

BUSH STADIUM DOC		Shooting Schedule: 03/01/14	Saturday
		Location: EXT Locerbie Square; Woodruff Place; Fountain Square	
TIME	TASK	Objectives:	
8:00		1) General B-roll historic buildings	
8:30		2) Street art; culture pieces	
9:00		3) Ecclectic architecture	
9:30		4) Dolly handheld Fountain Square	
10:00	Meet at LB 276; load gear	5) Fountain Square neon/bulb lights	
10:30	Depart loading dock		
11:00	Travel		
11:30	Arrive Locerbie Square -- split into teams	Time lapses --	
12:00	Roll Locerbie Square and Woodruff Place	1) Fountain Square	
12:30		Crew:	
13:00		K. Eiler K. Green	
13:30		J. Kiefer	
14:00		A. Bultemeier	
14:30		N. Wilson	
15:00	Regroup -- Move to Fountain Square	Gear:	
15:30	Roll Fountain Square general	5D Mark iii x2	
16:00		Cineslider	
16:30		Sony F3 -- time lapse	
17:00		PL and EF lenses	
17:30		Go Pro -- time lapse	
18:00		Matthews Dolly - WIPB	
18:30	Sunset 6:37 PM		
19:00			
19:30	Time lapse Fountain Square		
20:00			
20:30			
21:00	Depart Indy		
21:30	Travel		
22:00	Arrive Muncie; unload in LB 276		
22:30			
23:00			
23:30			

Appendix C4 – Production Schedule 02/26-03/07

BUSH STADIUM DOC		Shooting Schedule: 03/04/14	Sunday
		Location: INT Stadium Lofts; 1501 W. 16th Street Indianapolis	
TIME	TASK	Objectives:	
8:00		1) Geri Strecker Interview	
8:30		2) Geri Strecker apartment	
9:00			
9:30		Time lapses --	
10:00		???	
10:30			
11:00			
11:30			
12:00		Crew:	
12:30		K. Eiler	
13:00	Meet at LB 276; load gear	J. Kiefer	
13:30		A. Bultemeier	
14:00		N. Wilson	
14:30		J. Farrington	
15:00		Gear:	
15:30	Depart loading dock	5D Mark iii x2	
16:00	Travel	Cineslider	
16:30	Arrive Stadium Lofts	Sony F3 -- time lapse	
17:00	Set up interview	PL and EF lenses	
17:30		Go Pro -- time lapse	
18:00	Roll Interview Geri Strecker	Kino Flos	
18:30			
19:00	Strike Interview		
19:30			
20:00	Additional b-roll?		
20:30			
21:00			
21:30			
22:00			
22:30			
23:00			
23:30			

Appendix C5 – Production Schedule 02/26-03/07

BUSH STADIUM DOC		Shooting Schedule: 03/07/14	Friday
		Location: INT. AB 120, Ball State University	
TIME	TASK	Objectives:	
8:00		1) Electrical blueprint	
8:30		2) Blueline Concession drawing	
9:00		3) Title sheet for Renovations 1987	
9:30		4) Title sheet for Renovations 1977	
10:00		5) Site plan	
10:30		6) Lower level plan	
11:00		7) Grandstand Level seating	
11:30		8) Roofing plan (CU on details)	
12:00		9) Exterior elevations	
12:30	Meet at Teleplex, acquire gear; walk to CAP	10) Press box aerial	
13:00	Set up & shoot	11) Typical Stadium Section	
13:30		Crew:	
14:00		K. Eiler	
14:30		J. Kiefer	
15:00		A. Bultemeier	
15:30		N. Wilson	
16:00		J. Farrington	
16:30		Gear:	
17:00	Wrap; CAP closes	5D Mark iii	
17:30		Cineslider	
18:00		EF lenses	
18:30		PL and EF lenses	
19:00		Lite Panels	
19:30			
20:00			
20:30			
21:00			
21:30			
22:00			
22:30			
23:00			
23:30			

Appendix D – WIPB Project Initiative Proposal

2013/14 WIPB-TV INITIATIVE PROPOSAL

Kayla J. Eiler

317.730.3476 | eilerkaylaj@gmail.com

October 16, 2013

Tentative Project Title: **Bush Stadium: The Rebirth of an Indiana Landmark**

Program Format/Length: **Documentary/~30:00**

Tentative Air Date: **May 2014**

Project Director, Documentary Director, and Executive Producer:

- 1). Kayla Eiler: Graduate Student in Digital Storytelling

Additional Personnel - 4 students from the Telecommunications Department Including:

- 1). Director of Photography: Aaron Webster¹
- 2). Assistant Camera: Undetermined²
- 3). Grip/Gaffer: Andrew Bultemeier³
- 4). Production Assistant: Undetermined⁴

OVERVIEW: The *Bush Stadium* project seeks funding through WIPB-TV to produce a ~30 minute documentary on the revitalization/preservation efforts recently completed for Bush Stadium in Indianapolis. The one-time home to the Indianapolis Indians, Bush stadium began in 1931 as Perry Stadium. Changing the name in 1963 to 'Bush,' the stadium saw minor league games until 1996 when the Indians moved to Victory Field. Since then, the stadium has fallen on hard times. In 2012, Core Redevelopment⁵ announced plans to convert the stadium into loft apartments. Construction began in the Fall 2012 and wrapped in Spring 2013.

This preservation and revitalization effort shows a creative solution to solve common urban blight problems that often plague central Indiana towns and cities. By taking an abandoned building with a rich history, the developers have re-energized the structure and subsequently the neighborhood. At the same time, they have preserved an important piece of central Indiana history.

This documentary will showcase these efforts, the history of the stadium, and the importance of historic preservation in urban re-development. The documentary hopes to shed light on the process by which Bush Stadium was repurposed, the cultural impact the site has had on the surrounding community and culture (both past and present), and overall how repurposing historic sites can have positive long-term effects on Indiana communities.

All pre-production is complete and several interviews have already been recorded for this project.

¹Course Credit position.

² Paid Position.

³ Course Credit Position.

⁴ Paid position.

⁵ <http://www.coreredevelopment.com/apartments/stadium-lofts/>.

Appendix D1 – WIPB Project Initiative Proposal

PRIMARY GOALS: The primary goal of this project will tell the story of this preservation/re-utilization effort, while illustrating WIPB's interest in showcasing Indianapolis. In addition, the project will show the station's interest and state undertakings of this nature, while positioning Ball State and WIPB-TV at the forefront in telling this unique story. To our knowledge, no additional projects have embarked upon telling the story of the Bush Stadium revitalization and we have a unique opportunity to do so.

We also wish to foster a strong connection between Telecommunications students and the Teleplex staff. TCOM students are being trained in production, but opportunities to work with professionals and in real-world scenarios are crucial to the organic and natural learning process. We plan to use this project as a learning opportunity for the students chosen to work on the crew, hopefully creating long-term professional relationships.

CREDIT: All students will receive at least three credits toward the Telecommunications curriculum. Documentary director Kayla Eiler will be producing the documentary as part of her creative project in Digital Storytelling. Students in TCOM will receive three credits in either practicum or independent study in Spring Semester 2014.

TARGET MARKET: Residents of Central Indiana, anyone with ties to the baseball community of Indianapolis, members of the Historic Preservation and baseball community nationwide.

MARKETING AND DISSEMINATION: After broadcast on WIPB, the documentary will be submitted to area film festivals in the state of Indiana and the Midwest. We also wish to create a marketing campaign via social media to promote the project prior to broadcast and beyond.

TOTAL BUDGET REQUEST: \$9,946

Appendix D2 – WIPB Project Initiative Proposal

<u>A. DALLAS/FT.WORTH TRAVEL</u>	<u>\$4,620</u>
1) Flights to Dallas/Ft. Worth - \$270 round-trip x 4:	\$1,080
2) Baggage/Equipment Fees - \$25 x 6 bags:	\$150
3) Hotel in DFW - \$150/night x 4 nights x 2 rooms:	\$1,200
4) Per Diem - \$32/day x 5 days x 4:	\$640
5) Rental Vehicle in DFW - \$230/day x 5 days:	\$1,150
6) Rental Vehicle Insurance:	\$100
7) Fuel:	\$300
 <u>B. COOPERSTOWN/BASEBALL HALL OF FAME</u>	 <u>\$2,376</u>
1) Flights to Syracuse - \$400 round-trip x 2:	\$800
2) Baggage/Equipment Fees - \$25 x 6 bags:	\$150
3) Hotel in Cooperstown – \$135/night x 3 nights x 2 rooms:	\$810
4) Per Diem - \$32/day x 4 days x 2:	\$256
5) Rental Vehicle in Syracuse - \$40/day x 4 days (Sedan):	\$160
6) Rental Vehicle Insurance:	\$100
7) Fuel:	\$100
 <u>C. BSU MOTOR POOL/EQUIPMENT</u>	 <u>\$430</u>
1) SUV Rental - \$43/day X 10 days:	\$430
 <u>D. PRODUCTION RENTAL</u>	 <u>\$450</u>
1) Aerial Videography Rental - \$150 hour x 2 hours:	\$300
2) Jib Rental/Hammer Grip and Lighting:	\$150
 <u>E). WAGES⁶</u>	 <u>\$1,160</u>
1) Undergraduate Students' Wages - \$7.25/hour x 160 hours:	\$1,160
 <u>F. POST-PRODUCTION/MISCELLANEOUS</u>	 <u>\$910</u>
1) Music Licensing:	\$200
2) Image Licensing:	\$100
3) Hard Drive(s):	\$500
4) Promotional Website:	\$10
5) Miscellaneous:	\$100

TOTAL REQUEST: \$9,946**BUDGET RATIONALE:**

⁶ Students working on the project for credit (TCOM 390) will not receive wages.

Appendix D3 – WIPB Project Initiative Proposal

A. DALLAS/FT.WORTH TRAVEL: \$4,620

The trip to Dallas/Ft. Worth area is necessary in order to interview Carl Meditch and Joe Macko, two men who grew up on the near west side of Indianapolis when Bush Stadium was still home to the Indians. Both men have a strong tie to the history and culture of the community and how Bush Stadium served as an anchor to the community. If time and resources permit, the trip would also include an interview with former Indian Razor Shines, a local legend and fan favorite within the city of Indianapolis, who currently resides in Austin.

B. COOPERSTOWN/BASEBALL HALL OF FAME: \$2,376

The trip to the Baseball Hall of Fame is necessary to show the cultural impact this project has had on the baseball community. This is the first time a sports facility has been repurposed in the country, and the Baseball Hall of Fame has shown particular interest in the site.

C. BSU MOTOR POOL/EQUIPMENT: \$430

Several trips to Indianapolis are required in order to continue production including the acquisition of b-roll, additional interviews with project personnel, architects, preservationists, and even leasees in the new facility. This section of the budget will cover transportation costs for vans and equipment vans 'rented' from the BSU motor pool.

D. PRODUCTION RENTAL: \$450

The project is seeking to rent a large jib from Hammer Grip & Lighting⁷ and rental fees for aerial photography. Rental fees for plane time, pilot, and fuel are \$150 an hour. We are estimating two hours in the air to achieve our intended shots. Both items are critical in order to obtain the necessary cinematic quality for establishing shots.

E). WAGES: \$1,160

Two undergraduate production students will be paid \$7.25 an hour for a total of 160 hours. All other students working on the project will receive class credit in TCOM 390 (independent study) and will not be paid. Please refer to Chris Flook's letter.

F. POST-PRODUCTION/MISCELLANEOUS: \$910

Several important items are needed in post including licensing for music, archival licensing for images⁸, external hard drive storage, the purchasing of a domain name, and small miscellaneous items (water on set, paper, plugins, and so on).

⁷ <http://hammergrip.tv/products/?category=camera%20support>

⁸ The Indiana Historical Society requires fees to use archived photos and video. Some organizations like the Indiana Historical Bureau, IUPUI, and Ball State do not require fees if photo use is not-for-profit.

Appendix E – Credits Draft for Documentary**Producers**

Kayla J. Eiler
Alina Beteringhe

Director

Kayla J. Eiler

Director of Photography

John Kiefer

Gaffer

Andrew Bultemeier

Field Audio and Post Audio

Jennifer Farrington

Grip

Nathan Wilson

Editors

Kayla J. Eiler
Andrew Bultemeier
Nathan Wilson

Colorist/Graphics

Dan Edwards

Cam Ops

Kathie Green
Kayla J. Eiler
Nathan Wilson
Adrian Blackwell
Robbie Mehling
Nick Freda
Andrew Bultemeier
Hobie Crase

Additional Photography

Aaron Mikel
Zachary Perlinski
Kenny Brown

Still Photography

Ronnie Salerno
Kris Arnold

Production Assistants

Rachael Hopkins
Zachary Harrison
Cassandra Eiler

Field Audio

Kayla J. Eiler
Olivia Bodi

Historical Photos used with permission from

Indianapolis Historical Society
Ball State CAP Archives and Drawings

Special Thanks

WIPB (list all managers)

Bill Bryant
Bill Cahoe
Alice ----
Lori Georgi
Karen Stout
Terry Brumley
Keith Huffman

Ben Yonker
Kris Scott
Tim Pollard
Chris Flook
University Teleplex
Joshua Carroll
Billie Ball
Texas Rangers Stadium
John Plaster
Travel Dimensions
Virginia Ball Center
Carol Street and CAP Archives
Indianapolis Historical Society
John Watson
Core Redevelopment
Maggie Mallory

Appendix E1 – Credits Draft for Documentary

Becky Schulz	Carl Meditch
People for Urban Progress	Max Schumacher
Michael Bricker	Bruce Schumacher
Indianapolis Indians	
Flock Realty	
Geri Strecker	
Paul Brown	
Ball State Sports Link	
Chris Taylor	
Alex Kartman	
Paul Weller	
Joe Sailer	
Aaron Webster	
Lori Byers	
Kelli Huth	
Ball State University - Building Better	
Communities	
Ball State Graduate School	
Mike Gerhard	
Suzy Smith	
Jamie Johnson	
Chris Kosinski	
Ben Redar	
Hobie Crase	
Jeff Holiday	
Dale, Becky, and Brandon Eiler	
Clarence and Janet Humbles	
Christy Kiefer	
Joe and Jo Ann Kiefer	
Pam Wilson and Ralph Gordon	
Chris, Linda, and Drew Farrington	
Scott Giska	
Dave Duvall	
Max Schumacher	
Bruce Schumacher	
Razor Shines	

Interviews

Geri Strecker
 Marc Lotter
 Michael Bricker
 Frank Hurdis
 Joe Macko
 Razor Shines